

In Tune

Words on Music

SEPTEMBER-OCTOBER, 1991

Volume II Number 1

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Paul Badura-Skoda

and much more!



Department of Music
University of Alberta

■ Message from the Chair

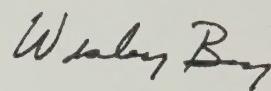
On behalf of the staff and students of the Department of Music I want to welcome you to the second volume of In-Tune. Brenda is working hard to make the next issues even more attractive and informative than the last ones. I hope you find the publication useful.

It is with regret that we said farewell to Rick Williams, our Administrative and Professional Officer for the past six years. We are also going to miss Garth Hobden, who has served the Department so well

for the past decade as electronics technician. But we are happy to welcome to our permanent staff Rick's replacement, Stella Chooi, late of the Dean of Arts office, as well as Henry Klumpenhouwer, who has recently finished a PhD at Harvard University and will teach music theory, and David Gramit, a graduate of Duke University, who comes to us from a stint at McGill to teach music history.

Once again we are looking forward to a busy and stimulat-

ing year. The fall will be particularly rich, with the visit of Bruno Nettl, the return of Paul Badura-Skoda, the annual Kilburn concert, an exciting Encounters series and the debut of the Department symphony orchestra. We hope to see you at many



■ Letters to the Editor

The Richard Eaton Singers will be celebrating forty years of choral activities in Edmonton during the coming season. One of our projects will be the publication of a commemorative booklet detailing the history of the choir. In it we plan to pay tribute to all recipients of the Richard Eaton Singers Scholarship in Voice, which has been awarded

annually by the university since 1969. Would any of your readers know how we might contact Jacqueline Preuss or Richard Y H Chung? Both were voice majors in the department, and we are most anxious to contact them. I can be reached at 69 St. Georges Crescent, Edmonton, AB T5N 3M7 - (Ph. 452-8006), or through the Department of Music.

I am enjoying your publication very much. Keep up the good work!

Sincerely yours,
Margaret C Matheson

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of Music, 3-82 Fine Arts Building,
Edmonton, T6G 2C9, 492-3263.
Letters to the Editor are welcome.
Editor-in-Chief: W Berg.

Attention Community Players!

The Department of Music invites musicians from the Edmonton community to participate in the following performance ensembles:

Academy Strings
Concert Band
Stage Band I & II
Symphonic Wind Ensemble
Chamber Winds
University Symphony Orchestra
Madrigal Singers
Concert Choir

Auditions for entrance to these ensembles are held in the first week of September. Call 492-3263 for information regarding audition schedules and requirements.

Profile: Malcolm Forsyth

When Malcolm Forsyth decided to emigrate from his native South Africa to Canada in 1968 it was after spending seven years as co-principal trombone in the Cape Town Symphony Orchestra, and his intention was to establish an academic career while pursuing his goals as a composer. Thus did Canada become his new home, so to remain for the ensuing decades.

Studying music had been for him a somewhat delayed course to steer after abandoning in late teens a childhood ambition to become a painter, when the beckoning call of orchestral music began to be heard. At the age of twenty-two he entered the University of Cape Town Faculty of Music and came into contact with teachers such as Arnold van Wyk, Erik Chisholm, Stefans Grové and Stanley Glasser. Barely two years after commencing trombone studies under Hans Grin he won a position in the Cape Town Symphony Orchestra and was soon performing under such visiting conductors as Constantin Silvestri, Matyás Seiber, George Weldon, Edgar Cosma and Igor Stravinsky. An orchestral career seemed likely, in spite of a newly-awakened but vital interest in conducting, in which he studied under Georg Tintner and David Tidboald. Composition classes too, were an integral part of his bachelor's degree, yet it seemed only by chance that this discipline proved

ultimately to be the one which would take precedence in his life, for it was not until his fourth year as an undergraduate, when his orchestral overture *Erewhon* was performed by the CTSO under Tidboald, that serious thought was given to such a possibility. This small triumph led to an invitation which set him to writing *Jubilee Overture* for the fiftieth anniversary of the orchestra the following year, 1964, when this piece was presented by them under Arthur Fiedler. The die was cast: composition would henceforth be the lodestar in his life.

Survival in Canada required attention to other sources of income however, and after a brief period in Toronto the move to Edmonton was undertaken, to join the faculty of the University of Alberta. This was immediately followed by a contract as bass trombonist with the Edmonton Symphony Orchestra. His eleven-year association with the ESO included eight as principal trombone. At the university Forsyth taught theory, orchestration, composition and twentieth century history in addition to the trombone. His reputation as performer and teacher soon spread, and many successful professional trombonists in Canada and elsewhere have him to thank for their training.

His first major performance as composer in Canada was not



until 1970, when *Sketches from Natal*, a "home thoughts from abroad" work for chamber orchestra was commissioned and broadcast by the Canadian Broadcasting Corporation. This is perhaps his first mature piece, and certainly the first to attempt to exploit the rhythms of his native country's music, a feature which, combined with strict training he received in the European tradition, has exerted the most powerful influence on his unique sound ever since. However it was not without great effort and even anguish that this style was forged, for it was the time when the strongest currency in new music was serialist thought

The die was cast: composition would henceforth be the lodestar in his life.

"His music -- unlike much that is written today -- flows directly from his thoughts with the absence of both the superficial and the self-conscious.... "

on the one hand and total freedom, chance music, anti-music, on the other. His works of the next decade were, as a result, fiercely expressionist and intensely serious, as he battled to acquire control of not only his métier but his message. Rejection of the radical and iconoclastic vogues was total and committed, but of serialism and neo-romantic atonality less so: this was a struggle of conscience for a composer with the greatest love for the traditional orchestral repertoire and the strongest desire to make a musical statement which was personal, craftsmanlike and above all, passionate. His first two symphonies, two concerti grossi, and the *Concerto for Piano and Orchestra*, which occupied him during the 'seventies, all demonstrate these aspects of his growth. At its premiere in Edmonton in 1979 the Piano Concerto was performed by Forsyth's U of A colleague Helmut Brauss, and

the effect was enormous; one critic raved, "... It brought down the house as few new works can.... it makes an immediate impact as have few concertos since Prokofiev and Bartók.... an explosive, lava-strewn work...."

One other feature of the endless moods portrayed in much of his music is at least as important as those already mentioned, and that is humour and talent for witty parody. The titles of many of the works make this quite apparent, with their alliterations and sarcasm. Generally though, this was restricted to his works for brass and woodwind ensembles; only rarely does it peek through in the larger works. The two concerti grossi written for the Canadian Brass with orchestra, *Sagittarius* (1975), and *Quinquefid* (1976), are good examples.

A year spent in London, 1979-80, studying conducting under George Hurst and writing,

proved to be a turning-point and the works since then show a greater assurance, a more determined rejection of what he calls "the childish fads of the avant-garde". It was at this time that the great British cellist William Pleeth heard recordings of several works and wrote, "I would place Malcolm Forsyth among the finer composers of recent years. His music -- unlike much that is written today -- flows directly from his thoughts with the absence of both the superficial and the self-conscious...."

Back in Edmonton, with several new works completed, Forsyth began to experience a growth of public awareness of all he had done, as a trickle of interest grew to a more steady flow. Performances in Europe, the United States, Australia, Japan and even the USSR and China began to surface. In full spate at last, Forsyth produced more works in the 'eighties than all his previous work together: a new symphony, three orchestral suites, two concertos, a substantial solo piano piece, and a new departure: several works featuring the voice. Then there were further chamber orchestra pieces and much other chamber music besides, including the remarkable 1980-81 *Six Episodes after Keats*, for piano trio, in which a deep sense of personal crisis is explored musically. This work can be seen as the catalyst of change in the same way that *Sketches from Natal* had been ten years earlier.

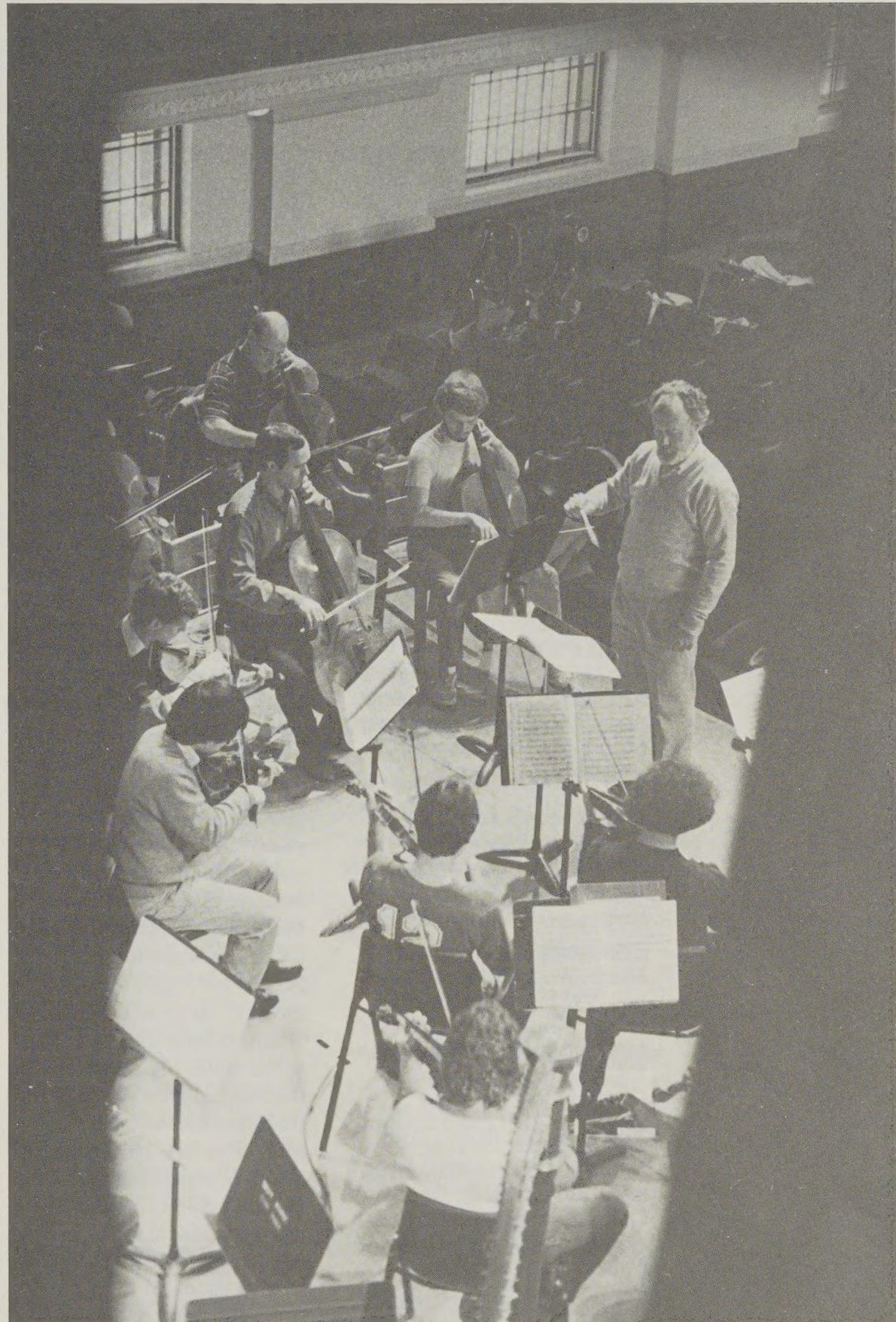
Three extended works from this period deserve special mention, as they epitomise this composer's new-found individuality: *African Ode* (*Symphony no.3*), *Atayoskewin*



(*Suite for Orchestra*), and *Sun Songs*, for voice and orchestra. The first mentioned underwent three revisions before emerging in the form to be played by the Edmonton Symphony Orchestra for its future recording on the CBC SM5000 series. It evokes something of the depth of spiritual feeling Forsyth has for his native land, its timeless beauty, its stark contrasts and the wonderful rhythmic vitality of its dance and song.

Atayoskewin, by contrast, is his first attempt to portray his feeling for his new-found home in Canada. The lonely, icy North is powerfully evoked in what was hailed as "a masterpiece" at its premiere with the ESO under Uri Mayer in 1984, and it earned the award of the first JUNO for "Best Classical Composition" in 1987. This and *Sun Songs* are perhaps the works which brought him recognition as one of Canada's leading composers. Written for the Canadian mezzo-soprano Judith Forst, *Sun Songs* consists of settings of poems by Doris Lessing and are truly his own -- passionate, vibrant, colourful and orchestrated with true virtuosity. The soaring voice of Forst combined with Forsyth's vivid scoring has produced something of true greatness.

Recent additions to his list of works brings the total number of titles close to ninety, and include commissions for such artists as singers Maureen Forrester and Rosemarie Landry, the Montreal Symphony with trumpeter James Thompson, oboist Lawrence Cherney and trombonist Alain Trudel. Performers of his works include the Amadeus Ensemble, the Moscow Philharmonic Wind Quintet, the New York Wind Quintet,

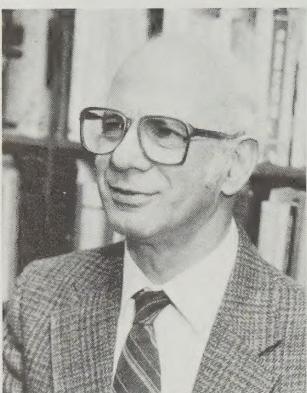


the Chicago Sinfonietta and many others. Since 1986 his works have received close to one hundred performances annually, an impressive achievement which led to Malcolm Forsyth's citation in

1989 as "Canadian Composer of the Year".

by A Stott (from the Boosey & Hawkes catalogue of the works of Malcolm Forsyth, 1991)

Distinguished Visitor



Bruno Nettl

Distinguished Visitor Dr Bruno Nettl will be our guest from September 23 through to October 3, 1991. During his stay Dr Nettl will present the following lectures and seminars in the Department of Music.

Public Lectures:

The Study of Native American Music Monday, September 23, 7:30 pm, Edmonton Public Library Theatre, 7 Sir Winston Churchill Square.

The Western Impact on World Music Monday, September 30, 7:30 pm, Humanities Centre Lecture Theatre #3, U of A campus.

Lecture Mini-Series:

The Music of Iran 2 - 3 pm, 2-32 Fine Arts Building, in four parts: Tuesdays & Thursdays, September 24, September 26, October 1, October 3

Department Lectures:

An Ethnomusicologist Contemplates Mozart Wed., September 25, 3-4 pm, 2-32 Fine Arts Bldg.

Ethnography in the School of Music Wed., October 2, 3 - 4 pm, 2-32 Fine Arts Building.

Inter-Disciplinary Colloquium: *Ethnomusicology, Music and Community.*

September 27 12:00-12:50 pm, 2-34 Fine Arts Building. Joining Dr Nettl will be Dr M Asch, anthropology, Dr R Qureshi, ethnomusicology, Dr A Fisher, composer, Dr A Nahachevsky, Ukrainian folklore, and Dr W Berg, musicology.

Seminar: Important Concepts in Blackfoot Thinking about Music (time and place to be announced).

These events are open to the public and are presented free of charge.

Bruno Nettl, Professor, completed the PhD in musicology, specializing in ethnomusicology, at Indiana University, with minors in anthropology and folklore. He moved to Illinois in 1964 and has mainly taught ethnomusicology, also serving several terms as chairman of the Musicology Division.

Professor Nettl's main research interests are ethnomusicological theory and method, North American Indian music, and music of the Middle East, especially Iran. He has done field work with the Blackfoot people of Montana, as well as in Iran, Israel, and India.

Professor Nettl has published several books, and a number of articles in musicological, ethnomusicological and anthropological journals. He has recently begun a term as chairman of the program committee for the 1990 joint meeting of the American Musicological Society, Society for Ethnomusicology and Society for Music Theory. In the past ten years Professor Nettl has turned his attention to the music of his own tradition and has shown that the ethnomusicologist has something important to say about Western music as well. He will explore this along with more traditional topics in his two weeks in the Department in what promises to be a stimulating and challenging series of lectures and seminars.

Faculty Activities

Alfred Fisher completed a two week tour of Poland in May which included lectures to the Polish Union of Composers, the Institutes of Musicology at the University of Warsaw, Jagiellonian University (Cracow), and the Karol Szymanowski Academy of Music in Katowice. Dr Fisher's "Small Worlds" for String Trio was performed by members of the Silesian String Quartet. While in Katowice, he was awarded the Medal of Honour by the Szymanowski Academy. Dr Fisher and his composition *Six Fantasy Pieces for Piano* (1982) received a very positive detailed review in a book by David Burge titled *20th Century Piano Music...* Violet Archer received the Presidential Service Award in Edmonton on April 11, 1991 "in recognition and appreciation for voluntary service and contribution to the musical culture of Canada" from the Canadian Federation of Music Teachers' Association. The Canadian University Music Society honoured Dr Archer "Composer, Performer, Author, Educator, for her outstanding contributions to Canadian Music" which was presented at the Learned Societies Conference, Queen's University, London, Ontario... Brian Harris has been named the winner of a Rutherford Undergraduate Teaching Award from the University of Alberta... Malcolm Forsyth was honoured as an outstanding established artist at the City of Edmonton Mayor's Lunch for Business and the Arts, April, 1991. In June Dr Forsyth travelled to Tokyo to

take part in rehearsals for the world première of *Little Traveller before the Dawn* for flute, cello and piano to be performed by the Chinook Trio. Prior to the première, he gave a public lecture at the Embassy Theatre of the newly-completed Place Canada. In July Dr Forsyth served as Composer-in-Residence at the "Festival of the Sound" in Parry Sound, Ontario where he supervised performances of several of his works...

Regula Qureshi was awarded matching grants from the Secretary of State Multiculturalism and the University/Community Special Projects Fund for projects in ethnomusicology... **Helmut Brauss** recently returned from an eleven week stay in Japan where he was teaching and lecturing at Musashino Accademia Musical in Tokyo. In addition he inaugurated the Embassy theatre in the new Canadian Embassy in Tokyo, with a piano recital. Professor Brauss presented an all Beethoven recital at the Beethoven Hall in Musashino and played the Schumann Quintet with the ISO Quartet at Tokyo's Bunka Kaikan. He also gave masterclasses in Hiroshima... **Stéphane Lemelin** was awarded a Canada Council Professional Development Grant... **Carl Derfler** enjoyed Canadian premières of two works in Edmonton during March, 1991. His *Brass Trio No. 1* was performed by Triceratops and pianist Katherine Huget presented *Reverie and Toccata*... **William Street, Bill Dimmer, John McCormick, Brian Jones, Leonard Ratzlaff and Shelley Younge** were guest instructors at the junior and senior band and choir camps of MusicCamrose during July.

New Staff Appointments



David Gramit



Stella Chooi

David Gramit (PhD Duke University) has accepted the position of Professor of Musicology. After completing his undergraduate studies at Carleton College, Minnesota, Dr Gramit enrolled in graduate studies at Duke University, North Carolina, and earned almost every honor available to a graduate student, including the very first AMS-50 Fellowship of the American Musicological Society. His PhD dissertation, on the intellectual context of the music of Schubert, will be published by Cornell University Press. Dr Gramit's most recent appointment was as Visiting Professor at McGill University.

Henry Klumpenhouwer (PD Harvard) calls Edmonton home. The new professor of Music Theory began his musical studies at the University of Alberta. After obtaining his MMus in 1985, he enrolled in graduate studies at Harvard

University. Supported by various scholarships, Dr Klumpenhouwer obtained his Master's degree and has now completed his PhD with a dissertation described by one eminent examiner as an extraordinary achievement. His simple yet profound voice-leading models for atonal music have already caught the attention of leading music theorists.

Stella Chooi (MMus, London University) is the new Administrative and Professional Officer in the Department of Music. After completing studies at the Royal Academy of Music, she left England to travel. She has held administrative posts in British and Canadian universities concurrently with academic studies, including an MMus from King's College, University of London. For the last five years she has served as Arts Faculty Secretary.

Encounters Series

The Premier Concert Series of the Music Department

ENCOUNTERS was the brainchild of Malcolm Forsyth, who in 1985 became its first Artistic Director when the Series got off to a flying start with a performance of works by Scarlatti, Schütz, Bax and Fisher. There have been two other co-directors as well: Leonard Ratzlaff and William H Street.

Since that time the series has had a somewhat chequered history, with a brief period of inactivity due to steps taken by the local Musicians' Union in 1988 relating to the participation of the Department's sessional instructors, many of whom are also members of the Edmonton Symphony Orchestra. However, thanks to the good offices of Alfred Fisher, the Department Chairman at the time, the University administration recognised the critical nature of what the series represented to both the public image of our Department and its mandate as a teaching institution, making special funds available on an ongoing basis.

Forsyth's conception was of a series which would answer two needs in a variety of ways, and the philosophy has remained unchanged thus far.

Firstly, in an age of great specialisation there is a need to "open the windows" of a given discipline wherever possible so that a healthy and stimulating

artistic climate can cause us to re-examine, compare and be introduced to repertory which we might, in the course of a full and highly focused day's work, simply pass hurriedly by. By putting onto one program works not only from different eras and styles (not so unusual in the normal concert-fare), but also for entirely different performance media and even cultures, we attempt to remedy the isolation of many of our students and of the concert public at large, who might pay scant attention to programs which do not deal directly and exclusively with repertory and media in which they are most interested and involved. How often can one attend a concert where, after a set of Scarlatti's keyboard sonatas, we are taken abruptly to India, for a fine example of that culture's great classical tradition, performed by Regula Qureshi and colleagues on sarangi, veena and tabla, and thence into our own sphere and time for a world première of Malcolm Forsyth's *Tre Toccate per Pianoforte* given by Helmut Brauss? Of such programs there must be few indeed.

Secondly, the opportunity is provided to enrich the repertoire of our fine performance faculty, many of whom already perform annual recitals on campus in addition to maintaining their national and international reputations, with works involving mixed ensembles such as those for Schoenberg's *Pierrot Lunaire* or Stravinsky's *Histoire du Soldat*, both acknowledged masterworks of the early

twentieth century but seldom presented in live performance. This is due not only to their intrinsic technical difficulty, but (and here's the point) to the individual mixture of instruments and voices required for their realisation. After all, string quartets live, so to speak, in close proximity, as do brass quintets and the various standard chamber ensembles of voices and keyboards, but it can take a mighty effort of will and funding to negotiate the many extra rehearsals which these other works entail. Seldom too, in the ENCOUNTERS series, do we find a program that lacks one of the great romantic chamber works, staples of every pianist's or string player's diet. Thus we can see that Brahms and Mozart have been particularly visible in our short four-and-a-half-year history. Glancing through past programs one also finds Lassus, Mendelssohn, Ravel, Janácek, Bartók. Then there are the unjustly neglected composers: Loewe, Froberger, Bridge; also Canadians of our own day: Fisher, Weinzwieg, Morawetz.

Since our good fortune (and that of our wonderful sessional faculty and friends) in receiving ongoing funding for the hiring of the best musicians, at the best rates, we have been able to plan ahead more than was possible in the first two years of hand-to-mouth existence, with only the support and goodwill of our friends and sessional colleagues to keep us alive, and can now afford to make some promises of still better things

in the future. We are especially pleased to note the CBC's recognition of the series as one of Alberta's premier concert offerings, a fact borne out by their recording for broadcast of many of the items. This has brought in its wake a still greater degree of optimism on all sides.

This year we celebrate the bicentenary of the death of one of history's greatest geniuses, Mozart. On all ENCONTTERS programs in 1991 a work of his will be featured; some of them standard, recognised masterworks, others which explore the byways and fringes of his huge canon.

So we invite you to be with us and experience the city's unique concert series, ENCONTTERS, where even the

most jaded of musical palates can expect the unexpected; where the new and the old, the familiar and the exotic stand side-by-side; where the public of Edmonton is offered the superb talents of the performance faculty of the Music Department, its sessional instructors and friends, and that includes many of the city's finest musicians !!!

ENCOUNTERS I

Saturday, October 5, 1991
at 8 pm

Wolfgang A Mozart
Sonata in A Major K.526
Norman Nelson, violin;
Helmut Brauss, piano

Violet Archer
A Northern Journey (World
Premiere)
Harold Wiens, baritone;
Diana Wiens, piano

Alfred Fisher
Tour de France
William H Street, saxophone;
Stéphane Lemelin, piano

Johannes Brahms
Piano Quartet in G minor,
opus 25
Stéphane Lemelin, piano;
Norman Nelson, violin;
Michael Bowie, viola;
Tanya Prochazka, cello

ENCOUNTERS II

Saturday, December 7, 1991

ENCOUNTERS III
Saturday, January 11, 1992

ENCOUNTERS IV
Saturday, March 7, 1992

Program details will appear in
the relevant issues of *In Tune*.

Faculty Recital Series 1991-92

The Department of Music presents an annual series of solo recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

Commencing with the 1991/92 Faculty Recital Series, an admission charge of \$7. for adults and \$5. for students and seniors is being introduced. The revenue from these recitals will assist us in continuing to present high-quality and interesting events throughout the year. The following faculty recitals are scheduled

to take place at 8 pm in Convocation Hall.

William H Street, saxophonist
October 11, 1991
with Alexandra Munn, pianist;
Brian Jones, percussionist

Stéphane Lemelin, pianist
Part I: November 15, 1991
Part II: November 29, 1991
The complete piano works of
Maurice Ravel.

Richard Troeger, fortepiano
November 22, 1991
with guest artist Peter Visentin,
violinist from the University of
Lethbridge.

Helmut Brauss, pianist
January 19, 1992

Debra Ollikkala, soprano
January 31, 1992
with Stéphane Lemelin, pianist

Richard Troeger, harpsichord
March 15, 1992
Debut of the Department of
Music's new harpsichord.

September 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2 Labor Day. University buildings closed.	3	4	5 First Day of Classes.	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23 7:30pm Dr Nettl Lecture: The Study of Native American Music, Edmonton Public Library Theatre	24 2:00pm Dr Nettl Lecture mini- series: Music of Iran Part 1 2-32 Fine Arts Bldg.	25 3:00pm Dr Nettl Lecture-An Eth- nomusicologist Contemplates Mozart, in 2-32 Fine Arts Bldg.	26 2:00pm Dr Nettl Lecture mini- series: Music of Iran Part 2 2-32 Fine Arts Bldg.	27 12:00pm Inter- Disciplinary Colloquium with Dr Nettl: Ethnomusicology, Music and Community, 2-34 FAB	28
DISTINGUISHED VISITOR - DR BRUNO NETTL						
29	30 7:30pm Dr Nettl Lecture: The Western Impact on World Music, Humanities Lecture Theatre #3, UoA campus					
DISTINGUISHED VISITOR - DR BRUNO NETTL						

Events are subject to change.

October 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 2:00pm Dr Nettl Lecture mini-series: Music of Iran Part 3 2-32 Fine Arts Bldg.	2 3:00pm Dr Nettl Lecture: Ethnography in the School of Music, in 2-32 Fine Arts Bldg.	3 2:00pm Dr Nettl Lecture mini-series, Music of Iran Part 4 2-32 Fine Arts Bldg.	4	5 8:00pm Encounters I in Convocation Hall
DISTINGUISHED VISITOR - DR BRUNO NETTL						
6	7	8	9	10	11 8:00pm Faculty Recital: William H Street, saxophonist in Convocation Hall	12
13	14 Thanksgiving Day	15	16 12:10pm Eckhardt-Gramatte: Krysta Buckland, violinist in Convocation Hall	17	18	19
20 8:00pm Academy Strings Concert, Norman Nelson, Director in Convocation Hall	21	22 7:00pm -10pm Paul Badura-Skoda: Chamber Music Masterclass in Convocation Hall	23 1:00pm to 4 pm Paul Badura-Skoda, Piano Masterclass Convocation Hall	24 8:00pm Paul Badura-Skoda: Lecture/demonstration with historical keyboard instruments, Convocation Hall	25 8:00pm Paul Badura-Skoda: Solo piano recital at Jubilee Auditorium, Call 492-3263 for ticket information.	26 1:00pm to 4 pm Paul Badura-Skoda-Piano & Chamber Music Masterclass, Convocation Hall
TriBACH Artist-in-Residence: Paul Badura-Skoda						
27 8:00pm Paul Badura-Skoda: Lecture in Convocation Hall	28 7:00pm to 10 pm Paul Badura-Skoda: Piano Masterclass in Convocation Hall	29 Paul Badura-Skoda at the University of Calgary	30 Paul Badura-Skoda at the University of Calgary.	31 Paul Badura-Skoda at the University of Calgary		
TriBACH Artist-in-Residence: Paul Badura-Skoda						

Events are subject to change.

Scholarships and Awards

1991 Recipients

Mary Stinson Fund for Piano Accompaniment

This fund was established in 1990 by friends of Mary Stinson on the occasion of her ninetieth birthday, to recognize students who show outstanding ability and dedication in the field of piano accompaniment. The first recipient of this prize is Katherine Huget.

The Beryl Barns Memorial Awards - Roger Admiral, Julia Golosky, Piotr Grella, Karen Hamm, Katherine Huget, Judith Lowrey, Helen Pridmore, Rebecca Schellenberg, Shandra Taylor, Richard Van der Woude

The Violet Archer Graduate Scholarship in Music Composition - Michael Coderre

The Harry Farmer Graduate Scholarship in Music Theory Marva Duerksen

The Charles Gale Memorial Scholarship - Michael Spindloe

The John Newman Memorial Award in Music-Laura Ehrman

The Richard Eaton Scholarship in Music - Anne Marie Hoover

The Richard Eaton Scholarship in Voice - Melanie Cherniwchan

The Abigail Edith Condell Memorial Scholarship in Music - Michael Gau

The Margarita Heron, Pine Lake, String Prize - Anne McDougall

The Peace River Pioneer Memorial Scholarship in Music - Karen Noel-Bentley, Charles Stolte, Patricia Briskie, Helen Hong, Galen Noland, Allison Storochuk, Jeri-Mae Astolfi

The Eva Shaw Memorial Prize in Music - Glen Segger

The Yamaha Music Scholarship - Jeri-Mae Astolfi

Organists' News

1991 BMus (Honors) organ performance graduate , Glen Segger, leaves for Austria in August. The recipient of a Johann Strauss Foundation Scholarship, Glen will be studying at the Vienna *Musikhochschule* for a year with Peter Planyavsky.

Two of our students, Laura Ehrman and Tammy-Jo Mortensen, performed recitals on the "Celebration Series" in May and June. The noon-hour concert series celebrated the installation of the new 2-manual, 35 stop, mechanical action Letourneau pipe organ

in the (also new) West End Christian Reformed Church.

Glen Segger received 94% on his Western Board Licentiate examination; the examination was a public recital which Glen performed on the new Letourneau pipe organ.

Faculty member Marnie Giesbrecht performed the debut recital on the Letourneau pipe organ on May 10. The performance was part of the Sundays at 3 Recital Series and was recorded by CBC. She also performed on the Vancouver Society of Organists' Recital Series on May

3 and adjudicated an organ competition in New Westminster, B.C. Dr Giesbrecht conducted workshops at the North American Conference on Liturgy and Music on Hamilton, Ontario, sponsored by CRC Publications, Grand Rapids. She performs on the Calgary Centre Series on August 13th.

Wednesday noon-hour organ recitals will begin in September and be held monthly in Convocation Hall. In addition to student performances, this series will be the venue for recitals by faculty and guests.

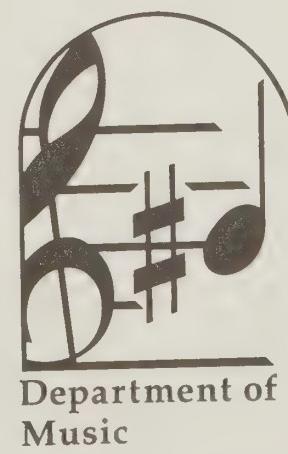
Student and Alumni Activities

Stillman Matheson, DMus student in organ performance, and **Peter Jancewicz, DMus** student in piano performance, have been awarded University of Alberta PhD Recruitment Scholarships... Former student, trumpeter **Jens Lindemann**, has won a \$10,000 scholarship from the Sir Ernest MacMillan Memorial Foundation. Jens will use the award to complete a MMus degree at Juilliard... MMus student in composition, **Piotr Grella's** work titled *code: Lineas, Horror Vacui*, won third place in the Scotia Festival of Music Canadian Composers' Competition. *code:* was chosen from a total of fifty-five submitted to Pierre Boulez, the sole juror for this competition. The Johann Strauss Foundation of Edmonton awarded scholarships for advanced studies in music to the following students: MMus students, **Tim Hankewich** (BMus (Honors) 1989) and **Janet Tonin** (BMus (Honors) 1989), alumni **Kathleen Lotz** (**Corcoran**) (BMus 1988, MMus 1991), **Darlene Schubert** (BMus 1988, MMus 1990), and **Glen Segger** (BMus (Honors) 1991). These scholarships will enable them to attend masterclasses in Vienna and Salzburg, Austria... MMus student **Patricia Edwards** (BMus (Honors) 1989) is the recipient of the Lorraine Downey Scholarship sponsored by the Clifford E Lee Foundation. She also placed fourth in the piano category at the Canadian Music Competition which took place in Ottawa on July 12... BMus student **Helen Hong**, along with five students of

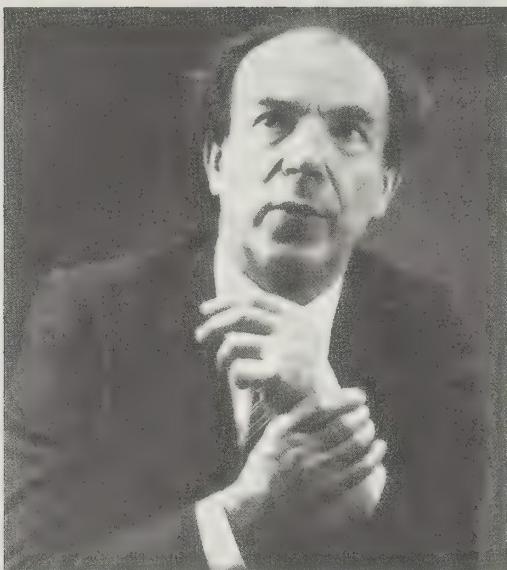
Professor Emeritus Dr Ernesto Lejano, travelled to Moscow, in the Soviet Union, to participate in the Piano/Violin Study Program (July 15-25) developed by the International Fine Arts Institute. The students attended masterclasses, lectures and took private lessons at the Gnesin Musical Complex and the Moscow Conservatory... **Carmen Gorgichuk (Corbett)** (BMus 1985) is entering the MMus Piano Performance program at the University of Victoria... **Irene Kunda** (MMus 1977) lives in London, England where she is marketing manager for the South Bank Centre/Royal Festival Hall, the home of the London Philharmonic... **Judith Henbest (Hambley)** (BMus 1978) writes to us from South Africa where she completed a three year diploma at the Opera School in Pretoria. She is currently organizing a weekly lunch-time concert series at a large cathedral in downtown Pretoria... PhD student in ethnomusicology, **Kenneth Chen** was music coach for the 1991 Stony Plain High School Academic Decathlon Team, which won the National Championship in April at Okotoks, Alberta... Since April, 1991, **Doug Schalin** (BMus 1986) has been studying organ and choral conducting at the Berliner Kirchenmusikschule (Berlin Church Music School). Prior to leaving Edmonton, Doug was involved with the Royal Canadian College of Organists and was Music Director at St Andrew's United Church where he participated in the selection and installation of the church's

new Koppejan mechanical-action organ... **France Bischoff** (BMus 1981), a five time Alberta Gold Jazz winner and one time Canadian Silver Jazz winner with the Wednesday Night Big Band in Calgary, is teaching band/art at St Rose School. He is also playing tenor saxophone with the Calgary Concert Band... **Vernon Charter** (BMus 1984, MMus 1988) has held the position of Chairman of the Fine Arts Department of the Prairie Bible College in Three Hills, Alberta since 1990. This division of the College has nine full-time professors in music and drama... **James Pfeiffer** (BMus 1983) earned a master's degree in music from Northwestern University. The director of the music ministry "Higher Ground," he recently returned from a crusade in Jamaica... **Milton Schlosser** (MMus 1985, BMus 1983) has received an award in recognition for his dedicated service to Camrose Lutheran University College, where he is an assistant professor of music... At an award ceremony in June, 1991, composer **Doug Blackley** (BMus 1984) won a Sterling Award from the Edmonton theatre community for Outstanding Sound Design for the play *Roads*. The Sterling for Outstanding Musical Direction was awarded to **Binaifer Kapadia** (BMus 1985) for her work on the play *Diamond Studs*.

Ed. note: It was wonderful to hear from so many former students. Please stay in touch and we will print as much of your news as we can.



Paul Badura-Skoda



World-renowned pianist Paul Badura-Skoda was born in Vienna, Austria and received his preliminary music education in his native city. After winning the Austrian Music Competition in 1947, he was granted a scholarship for Edwin Fischer's masterclass in Lucerne, Switzerland. The teaching and spiritual guidance of this eminent musician proved to be a decisive influence on the young artist. He

became Fischer's assistant in Lucerne during the ailing maestro's last summers and later continued the tradition of these special masterclasses. To this very day the development of young musicians is a matter of great concern to Badura-Skoda; in addition to conducting masterclasses throughout the world, he holds a distinguished teaching position at the "Hochschule für Music" in Vienna.

Paul Badura-Skoda was "discovered" as early as 1949 by Wilhelm Furtwängler and Herbert von Karajan, appearing as soloist in their concerts. These performances, as well as his first appearance at the Salzburg Festival in 1950, helped to spread his fame as a great pianist and laid the foundation for an international career that has taken him to all parts of the globe. He is renowned for mastering the non-legato touch in Mozart's works to such an extent that clarity is maintained even in the most rapid passages.

Badura-Skoda's versatility and profound understanding of music encompasses much more than the pianistic aspect. Though first and foremost a pianist, he also composes and conducts. He writes about the purpose of expanding knowledge of compositional styles and fully understanding the composer's intentions.

Eva Badura-Skoda

Eva Badura-Skoda spent most of her childhood in Vienna, Austria, where she attended the Staatliche Akademie für Musik. She studied musicology, philosophy and art history at the Universities of Heidelberg, Vienna and Innsbruck and received her PhD in 1953 with a dissertation on *Studien zur Geschichte des Musikunterrichtes in Österreich im 16., 17. und 18. Jahrhundert*. Dr

Badura-Skoda has co-authored with her husband, Paul Badura-Skoda, "*Interpreting Mozart on the Keyboard*", a book which has been translated into six languages. First published in 1957 in Vienna, a revised and enlarged reprint is scheduled for 1992 by Norton and Oxford University Press. The Badura-Skoda's have also collaborated on a book on Bach interpretation. Dr Badura-Skoda has

written more than one hundred scholarly articles, published in musicological periodicals and books. As an active member of musicological conferences and symposia, Dr Badura-Skoda has delivered papers, participated in discussion and chaired sessions. She has appeared as guest lecturer at numerous universities, conservatories and scholarly institutions around the world.

TriBACH Artist-in-Residence

Schedule of Public Events:

Tuesday, October 22

Chamber Music Masterclass,
7-10 pm, Convocation Hall

Wednesday, October 23

Piano Masterclass, 1-4 pm,
Convocation Hall

Thursday, October 24

Lecture/Demonstration with
historical keyboard instru-
ments, 8 pm, Convocation Hall

Friday, October 25

Solo Piano Recital, 8 pm,
Jubilee Auditorium *See Pro-
gram Previews for details.*

Saturday, October 26

Chamber Music and Piano
Masterclass, 1-4 pm, Convoca-
tion Hall

Sunday, October 27

Lecture, 8 pm, Convocation
Hall

Monday, October 28

Piano Masterclass, 7-10 pm,
Convocation Hall

Saturday, November 2

Chamber Music Masterclass,
7-10 pm, Convocation Hall

Monday, November 4

Lecture by Eva Badura-Skoda,
*The Sound of Fortepianos in
the Eighteenth Century*
8 pm, Convocation Hall



TRI BACH

ARTIST-IN-RESIDENCE

This program was developed from an endowment created by the Bach Tercentenary Foundation to com- memorate the success- ful TriBACH Festival held in Edmonton in 1985. The TriBACH Artist-in-Residence program presents major performing artists on a regular basis and, in the spirit of the original festival, will coincide with anniversaries of great composers whenever possible.

Department of Music Faculty 1991-1992

**Wesley Berg, Chair,
musicology**

**Michael Bowie, viola, string
literature, chamber music**

**Helmut Brauss, piano, piano
literature, chamber music**

**Robert de Frece, choral,
elementary music education**

**Alfred Fisher, composition,
theory, ethnomusicology**

**Malcolm Forsyth, composi-
tion, conducting, theory,**

University Symphony Orchestra

**Marnie Giesbrecht, organ,
church music**

David Gramit, musicology

Henry Klumpenhouwer, theory

**Stéphane Lemelin, piano,
chamber music**

Christopher Lewis, theory

**Norman Nelson, violin,
chamber music, Academy**

**Strings, University Symphony
Orchestra**

**Debra Ollikkala, choral con-
ducting, Concert Choir**

**Regula Qureshi, ethnomusicol-
ogy**

**Leonard Ratzlaff, Associate
Chair, choral conducting,
Madrigal Singers**

Michael Roeder, musicology

**William Street, saxophone,
Concert Band, Symphonic
Wind Ensemble**

Harold Wiens, voice

**On Leave 1991/92: Alan Ord,
Fordyce Pier and Brian Harris.**

Associate Faculty

Nora Bumanis, harp

Neil Corlett, Stage Band

Carl Derfler, composition

**William Dimmer, brass tech-
niques**

**Garth Hobden, electroacoustic
music**

Brian Jones, percussion

Kay McCallister, horn

**John McCormick, percussion
techniques**

**John McPherson, trombone/
euphonium**

**Jolanta Pekacz, Killam Post-
Doctoral Fellow**

Diane Persson, bassoon

**Dennis Prime, woodwind
techniques, clarinet**

Tanya Prochazka, cello

**Michael Redshaw, piano
pedagogy**

Jennifer Short, oboe

Christopher Taylor, trombone

Richard Troeger, SSHRC

**Canada Research Fellow,
history, keyboard literature**

Lillian Upright, piano pedagogy

Jan Urke, bass

Viola Wallbank, voice

Scott Whetam, tuba

**Shelley Younge, flute, woodwind
techniques**

Program Previews

Monday, at 7:30 pm
September 23, 1991
EP Library Theatre

Monday, at 7:30 pm
September 30, 1991
Humanities Lecture 3

Saturday, at 8 pm
October 5, 1991
Convocation Hall

Friday, at 8 pm
October 11, 1991
Convocation Hall

Wednesday, 12:10 pm
October 16, 1991
Convocation Hall

Sunday, at 8 pm
October 20, 1991
Convocation Hall

Tuesday, 7-10 pm
October 22, 1991
Convocation Hall

Wednesday, 1-4 pm
October 23, 1991
Convocation Hall

Thursday, 8 pm
October 24, 1991
Convocation Hall

Friday, 8 pm
October 25, 1991
Jubilee Auditorium

Distinguished Visitor: Bruno Nettl, ethnomusicologist
Lecture: *The Study of Native American Music*. Free admission.
Edmonton Public Library, 7 Sir Winston Churchill Square.

Distinguished Visitor: Bruno Nettl, ethnomusicologist
Lecture: *The Western Impact on World Music*. Free admission.
Lecture Theatre 3 in the Humanities Centre, U of A campus.

ENCOUNTERS I: Program: WA Mozart's *Sonata in A Major, K.526 for Piano and violin*, Alfred Fisher's *Tour de France*, Johannes Brahms's *Piano Quartet no.1, G minor, op. 25*, and the world premiere of Violet Archer's *A Northern Journey*. Performers: Helmut Brauss, Norman Nelson, Harold Wiens, Diana Wiens, William H Street, Stéphane Lemelin, Michael Bowie, and Tanya Prochazka. Admission: \$7./Adults and \$5./Students & Seniors.

Faculty Recital: William H Street, saxophonist with Alexandra Munn, pianist and Brian Jones, percussionist. Program will include works by J Bach, Desenclos, Lauba and Yuyama. Admission: \$7./Adults and \$5./Students & Seniors.

Eckhardt-Gramattè National Music Competition Winner's Tour:
Krysta Buckland, violinist with pianist Lydia Wong.
Program to be announced. Free admission.

Academy Strings Concert: Norman Nelson, director
Program: Purcell's *Fantasia no. 10*; Elgar's *Serenade for Strings*; and *Chamber Symphony for Strings, opus 110A* by Shostakovich.
Admission: \$5./ Adults and \$3./ Students & Seniors.

TriBACH Artist-in-Residence: Paul Badura Skoda
Chamber Music Masterclass. Participants will be chosen by prior audition.
(For application information, call 492-3263 prior to Sept. 27.) Free admission.

TriBACH Artist-in-Residence: Paul Badura Skoda
Piano Masterclass. Participants will be chosen by prior audition.
(For application information, call 492-3263 prior to Sept. 20.) Free admission.

TriBACH Artist-in-Residence: Paul Badura Skoda
Lecture/Demonstration with historical keyboard instruments.
Free admission.

TriBACH Artist-in-Residence: Paul Badura Skoda
Solo Piano Recital. Program: WA Mozart's *Variations on "Ah, vous dirai-je, Maman" in C Major, K.265*; *Rondo in A Minor, K.511*; *Sonata in B-flat major, K.333*; *Fantasy in C minor, K. 475*; *Sonata in C minor, K.457*.
Please call the Department of Music at 492-3263 for ticket information.

Saturday, 1-4 pm
October 26, 1991
Convocation Hall

TriBACH Artist-in-Residence: Paul Badura Skoda
Chamber Music and Piano Masterclass. Participants will be chosen by prior audition. (*For application information, call 492-3263 prior to Sept. 20.*) Free admission.

Sunday, 8 pm
October 27, 1991
Convocation Hall

TriBACH Artist-in-Residence: Paul Badura Skoda
Lecture title to be announced.

Monday, 7-10 pm
October 28, 1991
Convocation Hall

TriBACH Artist-in-Residence: Paul Badura Skoda
Piano Masterclass. Participants will be chosen by prior audition. (*For application information, call 492-3263 prior to Sept. 20.*) Free admission.

A Look Ahead to events in November:

Saturday, 7-10 pm
November 2, 1991
Convocation Hall

TriBACH Artist-in-Residence: Paul Badura Skoda
Chamber Music Masterclass. Participants will be chosen by prior Convocation. (*For application information, call 492-3263 prior to Sept. 27.*) Free admission.

Sunday, 1:30-3:30 pm
November 3, 1991
Convocation Hall

Visiting Artist Masterclass: Frederick Hemke, saxophonist
Presented in association with the Alberta College Conservatory of Music.
Free admission.

Monday, 8 pm
November 4, 1991
Convocation Hall

TriBACH Artist-in-Residence: Dr Eva Badura Skoda
Lecture titled *The Sound of Fortepianos in the Eighteenth Century*.
Free admission.

Friday, 8 pm
November 8, 1991
Convocation Hall

Nicholas Arthur Kilburn Memorial Concert: Kaaren Erickson, soprano
Program to be announced.
Admission: \$7./Adults and \$5./Students & Seniors.

Saturday, 2-5 pm
November 9, 1991
Convocation Hall

Visiting Artist Masterclass: Kaaren Erickson, soprano
Auditions for participation in this masterclass will take place during October. Please call 492-3263 for information. Free admission.

General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the southwest side loading door of the Arts Building.

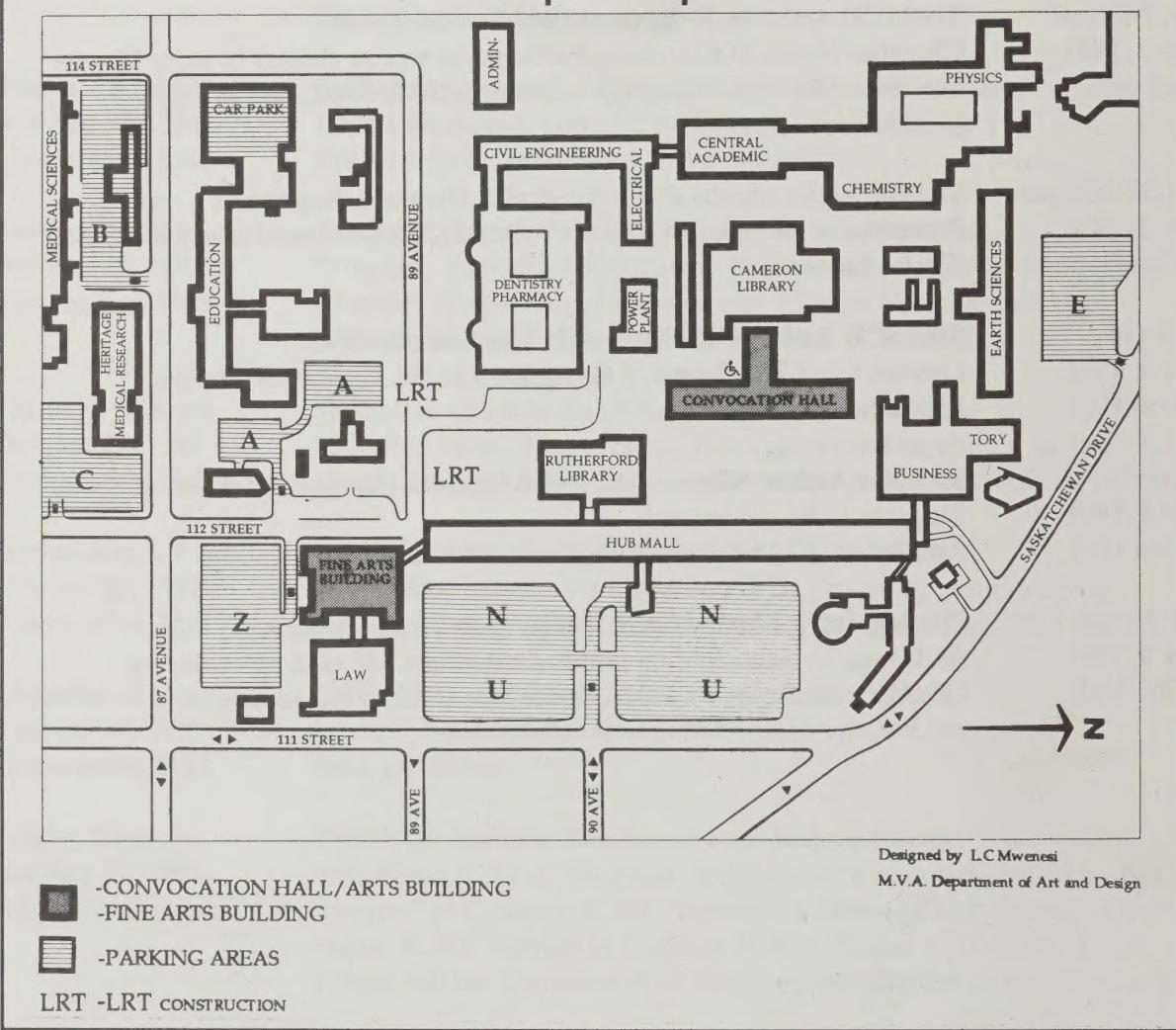
Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews.

Tickets are \$7 for adults and \$5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours (8:30 am to noon and 1:00 to 4:30 pm Monday-Friday). In most cases, tickets are available at the door immediately prior to the performance.

Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

Campus Map



Moscow Saxophone Quintet Visits U of A

The Moscow Saxophone Quintet visited the University in March for a presentation combining a jazz masterclass and concert. The group, led by soprano and tenor saxophonist Vladimir Zaremba, performed in the Fine Arts Building and was accompanied by percussionist Brian Thurgood, pianist Charles Austin and bassist Darren Radke. Stylistically, their music follows in the genre of jazz

greats Charlie Parker and SuperSax, although all of the arrangements are originals by Vladimir Zaremba. Mr Zaremba teaches saxophone at the Institute of Culture in Moscow.

The Quintet stayed on campus for several days (the Edmonton International Airport was actually fogged in and they missed their Aeroflot connection!) enjoying many student

concerts and activities. Students and faculty were very fortunate to have the opportunity to discuss the similarities and differences of the two cultures and to hear of other valid stylistic approaches to familiar topics. The event was co-sponsored by the U of A Department of Music and Grant MacEwan Community College Music Program.



See pages 8 & 9 for ENOUNTERS Series information.

ENCOUNTERS